

THE CLASSICAL GUITAR.

Selected and transcribed by
Frederick Noad.

Acknowledgments

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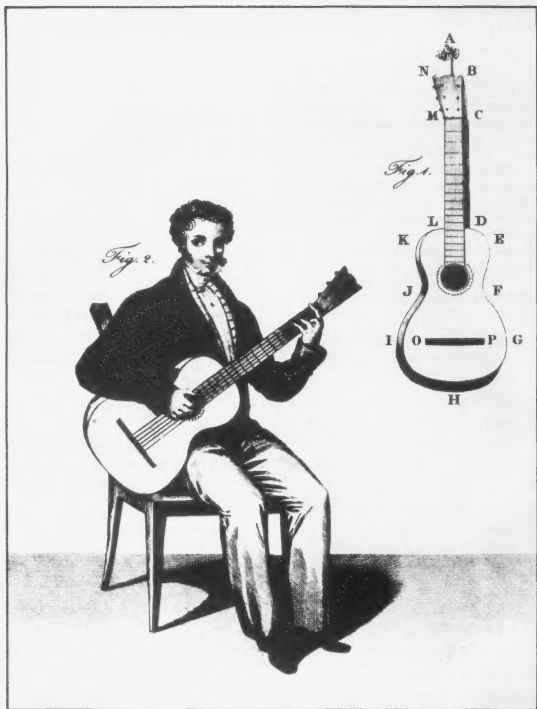
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This plate taken from Aguado's method shows a right hand position similar to that used by Spanish flamenco guitarists. A more formal position appears in Carcassi's method (see page 139).

Preface

This book represents the completion of a four year task, much of the time having been spent in locating and studying original editions or manuscripts. As a player I have been frequently irritated by the discrepancies between "revised" editions of famous guitar pieces; this research has provided the answer to many speculations about what the composers actually wrote. The editions in this book are not revised, but are reproductions of original or early publications. Fingering has been added because for every player who would like to see an unfingered *Urtext* edition, there are a hundred who expect fingering. However in many of the works, particularly Giuliani's, the fingering is implicit in the score from the form of slurring and other clues; thus the task becomes one of attempting to reveal, rather than create fingering.

The only perfect score, in fact, exists in the mind of the composer. The minute he puts pen to paper the possibility of mistake begins, and this is further compounded as the manuscript is set by the engraver; so even a first edition is subject to, and frequently contains, small errors or imperfectly expressed intentions. In an imperfect world one can only do one's best, and at least I can reassure the reader that every effort has been made to present some of the best examples of a musical period unaltered by editorial revision.

Introduction

The music in this volume is chosen from the first decades of the nineteenth century, distinguished by the term *Classical* from the Baroque guitar music of the previous two centuries and the highly romantic guitar music which was to follow.

In the early part of the previous century the guitar with its five double strings suffered a decline in popular interest, being supplanted in England by a revival of the ancient cittern, a small, wire-strung instrument sounding somewhat like a mandolin. The cittern became known as the English guitar, and sometimes simply as the guitar, which has proved a source of some confusion to historians. For instance when a niece of George Washington wrote to her uncle begging him for a guitar, the strongest possibility is that she in fact wanted a cittern.

Music for the cittern was written as for the violin, on a single staff with a treble clef, in place of the tablature systems previously associated with the plucked strings.

At the end of the century the guitar proper began to reassert its popularity, having now acquired a sixth string which increased its harmonic possibilities. In addition, single strings replaced the previous pairs, giving the appearance of greater simplicity. The music was now written as for the cittern, on a single staff, although the actual sound was an octave lower than the pitch represented. Early guitar scores also shared with the cittern a simplified approach to notation, in which the duration of separate parts was not distinguished.



instead of



To do this was, in a sense, to retain the principal disadvantage of the now defunct tablature system, and the better composers soon moved toward a reform of guitar notation establishing a style that has remained virtually unchanged to the present day.

The instrument of the period characteristically had a deeper waist than the Baroque guitar, and the number of frets was increased to as many as eighteen compared to the previous ten. In addition one may see the beginnings of a preference of rosewood for the back and sides, now considered indispensable to the concert guitar.

Perhaps the most important difference from contemporary instruments lies in the shorter string length of the early nineteenth century instrument, the closer frets permitting a greater compass of notes by the left hand. This becomes significant when the composer called for a reach which is impossible on today's guitars, necessitating in some cases a change of fingering, in others simply abandonment of the piece. Fortunately, the problem is not insuperable in the case of most composers, the major exception being Dionisio Aguado who in a large number of his works makes demands on the left hand which are quite impossible to realize on a modern fingerboard.

About The Composers

The leading figure of the period is the Catalan composer-guitarist Fernando Sor (1778-1839), whose works are more widely performed today than those of any of his contemporaries. Sor received his early musical training at the Montserrat monastery, famed for its school of sacred music, the Escolanía, whose origin dates back to the 13th century. After leaving the monastery he composed his first opera, *Telémaco en la Isla de Calipso*, which was well received in Barcelona. In his early twenties he was accepted into the household of the Duchess of Alba, at a time when Goya was also under her patronage. In the following years he also enjoyed the favor of the powerful house of Medinaceli, from which he received both material and artistic support.

This well-connected and probably comfortable existence was to come to an end when Joseph Bonaparte was established as puppet king of Spain, and in the ensuing struggles Sor, together with other intellectuals including Goya, allied himself with the French cause. When it became apparent that, with British help, the Spanish throne would be re-established, Sor wisely emigrated to France.

This enforced exile probably did much to increase Sor's fame in the international sense. In Paris his ballet *Cendrillon* was received with considerable success, being presented no less than one hundred and four times between 1823 and 1830. His performances on the guitar prompted glowing reviews in both London and Paris, and undoubtedly were a major influence in awakening popular interest in the instrument.

His many instructional pieces show a desire to elevate the level of guitar playing, and his very interesting method was published in Spanish, French and English versions. In it he explains his ideas on technique at considerable length, including his opinion on the use of fingernails, which he regarded as an inconvenience.

The other leading figure of the period was the Italian Mauro Giuliani, whose compositions and performances earned him the respect of leading musicians of the time and who, with Sor, may be considered a prime influence in establishing a level of serious professionalism for the guitar. Whereas Sor's popularity was mainly centered in Paris and London, Giuliani reigned as the outstanding guitar virtuoso of Vienna, where he established himself in 1806 and remained until 1819. An extensive and interesting chronicle of his life there, including concert reviews, details of his association with Beethoven, Moscheles, Hummel and others is included in Thomas Heck's *The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)*. (Doctoral dissertation, Yale University 1970. University Microfilms, Box 1307, Ann Arbor, Michigan 48106). As a composer Giuliani was more prolific than Sor, his published compositions with opus numbers reaching 151 compared to the former's less than 70. His personality seems to have been somewhat mercurial, and having apparently saved little from his successful years he died, as did Sor, in comparative poverty.

Dionisio Aguado (1784-1849) was born in Madrid and studied the guitar under Padre Basilio (Miguel García). In common with Sor and Giuliani he was interested in the reform of notation for the guitar, and in the introduction to his *Escuela de Guitarra* of 1825 cites even his own teacher as one of those who were "less fortunate in manifesting on paper that which they practised with their hands."

In 1825 Aguado visited Paris, some say expressly for the purpose of meeting Sor for whom he had considerable admiration. His modest personality seems to have endeared him to his countryman, and they became firm friends in spite of having radically different views of technique. Aguado's style involved the use of nails and scales of great speed, a type of virtuosity usually associated with the popular guitarists of Andalusia. Sor, on the other hand, seems to have been more concerned with producing a round full sound, which is consistent with the melodic quality of his compositions. In spite of these differences the two resided for a time in the same house in Paris, and for his friend and himself Sor wrote the duet *Les Deus Amis* Op. 41.

Aguado's compositions were well received in Paris, but affection for his homeland drew him back to Madrid in late 1838 where he remained until his death.

Apart from didactic works Aguado published collections of Andantes, Waltzes, Minuets etc., as well as works of a national character such as his *Fandango* Opus 16.

The Neapolitan Ferdinando Carulli (1770–1841) was essentially a self-taught guitarist who achieved celebrity as a performer. At about the age of thirty-eight he settled in Paris, where his virtuoso capacity soon won him a devoted following of students and admirers. His method became a standard work, and was followed by numerous further publications totaling eventually more than three hundred and fifty.

He was in no sense a musician of the level of Sor or Giuliani, and yet his success seems undeniable. He had the ability to write simple music within the capacity of the average amateur, and this ensured a ready reception of his work by the leading publishers.

In addition to a profusion of short solo works, Carulli wrote Sonatas for one and two guitars, numerous themes and variations, concertos with small orchestra, and a number of curious programmatic pieces interspersed with narrative text—*The Troops Begin to Embark, The Storm Rages*, and so on.

Carulli's unique position was somewhat challenged by the arrival in Paris of his younger compatriot Matteo Carcassi (1792–1853). The latter had acquired a wide reputation as a touring virtuoso, and a personal friendship with the publisher Meissonier probably helped to introduce his compositions to the Parisian public. Possessing the same gift for simplicity, Carcassi added to this a stronger melodic gift than Carulli and a more imaginative use of the higher positions of the instrument. He also favored the operatic fantasia, arrangements of popular melodies from *William Tell*, *Fra Diavolo* and other standards of the time.

Two guitarists of humbler abilities entered the publishing world, and both achieved considerable success. In Vienna, Anton Diabelli (1781–1858) established a position as a popular teacher of the piano and guitar, and in 1818 went into partnership with the publisher Peter Cappi to form the firm of Cappi and Diabelli. By 1824 he was in a position to buy out his partner and continue as sole proprietor. He then became Schubert's publisher, and moved in the most distinguished musical circles. Perhaps his greatest fame is derived from the thirty-three variations that Beethoven wrote on a waltz of his composition. His numerous works for solo guitar were primarily directed at amateurs, and are less interesting on the whole than the guitar duets and the small chamber works where his musical abilities are more apparent.

Antoine Meissonier (1783–18?) had already established a name as a player and teacher when in 1814 he founded the publishing company which successfully produced many guitar works including those of Carcassi. His simple compositions for solo guitar show a certain taste and elegance and are suitable for beginners.

Luigi Legnani (1790–1877) was born in Ferrara, Italy, and gained early musical experience with the opera in Ravenna. After a highly successful performance as a guitar soloist in Milan in 1819, his career was established and he toured Europe extensively. In Madrid the well-known music historian Mariano Soriano Fuertes wrote of one of his concerts: "The Italian guitar virtuoso, Senor Luigi Legnani, played fantasias and brilliant variations with the full orchestra, and solos of his own composition. He displayed a most remarkable agility of execution and produced a tone of infinite depth and rare singing beauty, particularly in his cantabile on the bass strings. He was called again and again after he had already repeated his programme."

Legnani toured on a number of occasions with Paganini, playing the guitar part to the latter's duets for violin and guitar.

Giulio Regondi (1822–1872) toured Europe extensively as a child prodigy in company with a man who claimed to be his father, but who subsequently deserted him taking with him the proceeds of Regondi's successes. An article in the *Harmonicon* magazine (1831, p. 200) under the heading "Diary of a Dilettante" describes one of his London appearances: "Among the musical wonders of the day is Giulio Regondi, the child whose performances on the Spanish Guitar are not only calculated to surprise but

please even connoisseurs. This most interesting prodigy, for such he may be termed, who has only reached his eighth year was born at Lyons; his mother being a native of Germany, but his father an Italian: To say that he plays with accuracy and neatness what is difficult is only doing him scanty justice; to correctness in both time and tune he adds a power of expression and a depth of feeling which would be admired in an adult; in him they show a precocity at once amazing and alarming; for how commonly are such geniuses either cut off by the preternatural action of the mind, or mentally exhausted at an age when the intellects of ordinary persons are beginning to arrive at their full strength."

In fact Regondi continued to tour successfully and to charm audiences with the particularly poetic quality of his interpretation.

Many of the celebrated Vienna composers were familiar with the guitar and played it as an accompaniment to songs. Both Schubert and von Weber were players and both published a number of songs with guitar accompaniment. In *The Guitar and Mandolin* (Schott, London. Revised edition 1954), P. J. Bone wrote, "The majority of Schubert's accompaniments were conceived on the guitar, and only afterwards did he set them for the piano, and many of his early songs were originally published with guitar. Many of his accompaniments show clearly and indisputably the influence and character of this instrument; they are in truth guitar accompaniments."

About The Music

Although the total surviving body of guitar music from the early nineteenth century is vast, yet there are few compositions that can be classified as "major works." Attempts at, for instance, sonata-allegro form are rare compared to the enormous volume of waltzes, minuets, andantes, and so on. Nevertheless the two most able composers, Sor and Giuliani, were able to approach the larger canvas and two single-movement examples are included: Sor's *Grand Solo* and Giuliani's *Grand Overture*. Both are eminently performable on the concert stage, and both use the guitar in the grand manner with orchestral suggestions in the texture.

Themes and variations were immensely popular as a form, and tended to suit the guitar because of the uniformity of key which avoided the complications of modulation to difficult positions. The variety appeared in differing rhythmic treatments, with usually a single excursion into the minor mode. Two particularly successful examples are included, Giuliani's variations on the *Harmonious Blacksmith* theme, and Sor's treatment of the ever popular *Folles d'Espagne*. For two guitars Diabelli's *Variations on a Favorite Theme* affords light-hearted entertainment of a type very characteristic of the period.

Giuliani's *Sonatina from Opus 71* is a beginner's piece, chosen in preference to many similar examples by Carulli, Carcassi and others because even within the confines of the first position the imaginativeness of the better composer is very apparent.

Arrangements of operatic themes were popular in the period, but are sparsely represented here on the assumption that a large measure of their original success was due to the fact that the tunes were already well-known which is rarely the case today.

A large body of studies have been included, not only because they provide attractive material for less advanced players, but also because the composers included some of their most charming melodies in the instructional methods that they all wrote, possibly because these methods had the potential of much wider sales than individual works or small collections.

For duet players a variety of works have been included, including a complete edition of Sor's delightful *Opus 53*. A very popular form of duo involved the use by the first guitar of a *capotasto* (or capodastro) clamped onto the third fret of a conventional guitar, or alternatively the use of a smaller (*Terz*) guitar tuned a minor third higher. The Diabelli duet is an example of this combination. Any prejudice that may exist against the use of this device with the classical guitar should be dispelled by the knowledge that Giuliani's nickname given to him by a frivolous secret society to which he belonged was *Vilac Umo Capodastro*.*

Ultimately, the choice of music has been based on melodic quality, since I believe that those who play the guitar are particularly concerned with melody, and a personal liking for the selected works. I realize that the collection heavily favors the work of Sor and Giuliani; but after examining literally hundreds of compositions of other composers of the period in the hope of finding a neglected masterpiece, I have come to the conclusion that there is a considerable qualitative gap between these two leading figures and all their competitors. To represent the lesser composers would have entailed robbing space from the better ones, and as this is not an historical work, the decision to emphasize Sor and Giuliani seemed unavoidable. The only significant regret I have is the inability to include good representative works of Paganini, who was a considerable guitarist as well as violinist. The only unpublished compositions that I have so far been able to acquire have not been up to the required standard, and I can only hope that in a later work I may be able to do justice to the guitar compositions of this remarkable man.

In conclusion may I wish the reader much enjoyment in exploring some of the treasures of this period.

FREDERICK NOAD

* Heck, Op. cit., Vol. I p. 117.

Méthode complète

pour la

GUITARE

par

F. CARULLI

Vollständige

Guitarren - Schule

von

F. CARULLI.

Prix 4 Francs.

Chez N. Simrock à Bonn

Andante

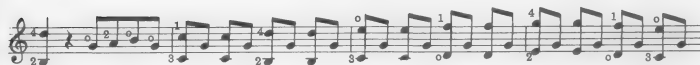
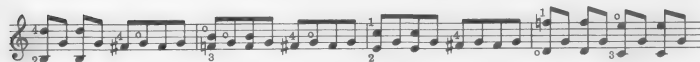
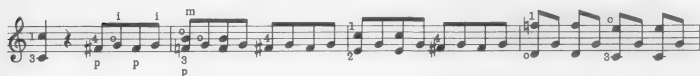
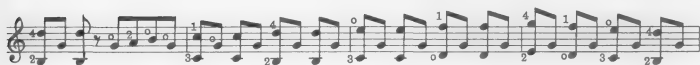
This Andante and the three pieces which follow are from Carulli's *Méthode Complète Op. 27*, composed for the instruction of his son Gustav. The popularity of these simple studies is evidenced by the continuous reprinting of them from the early nineteenth century until the present day.

① It is important to place the left hand 4th finger correctly on its tip to avoid touching and muting the open E string.

Suggested tempo is $\text{♩} = 82$.

Ferdinando Carulli
(1770-1841)

The musical score for 'Andante' by Ferdinando Carulli is presented in six staves. The notation includes treble clef, 2/4 time signature, and a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Specific techniques are highlighted with circled numbers: ①, ②, ③, and ④. The piece ends with the word 'Fine'.



D. C. al Fine

Waltz

This simple waltz is an attractive beginner's piece and should present no difficulty. The score demonstrates early simplified notation for the classical guitar. As the form of notation developed it became customary to separate the voices with more clarity; for instance, measure three has the implication of a sustained bass note and would probably be written thus by later composers:



[1] *Carulli's fingering here was:*



Suggested tempo is ♩ = 116.



Ferdinando Carulli

Waltz

Ferdinando Carulli

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, 4, and 5. The second staff continues the melody, featuring a triplet of eighth notes. The third staff shows a change in the melodic line, with a new starting point indicated by a double bar line. The fourth staff continues the melody, with a triplet of eighth notes. The fifth staff ends with a double bar line and the word "Fine". The sixth staff begins with a new section, marked with a bracket and the number 1. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1, 2, 3, 4, and 5. The seventh staff continues the melody, with a triplet of eighth notes. The score concludes with a double bar line and the word "Fine".

D. C. al Fine

Duet In G

Carulli composed this duet for student and teacher, the teacher taking the lower line. However, the lower part is only marginally more difficult than the upper, making this a simple duet for beginners.
Suggested tempo is $\text{♩} = 76$.

Ferdinando Carulli

Andante

Guitar I

Guitar II

p

The musical score is written for two guitars, labeled 'Guitar I' and 'Guitar II'. It is in G major (one sharp) and 12/8 time. The tempo is marked 'Andante'. The score consists of five systems, each with two staves. The first system includes a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings. The score is a duet for student and teacher, with the teacher taking the lower line.

Rondo

Carulli intended this Rondo for the practise of the various left hand positions. It is not hard to play once the fingering is understood.

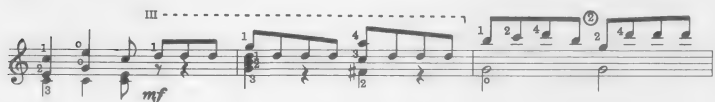
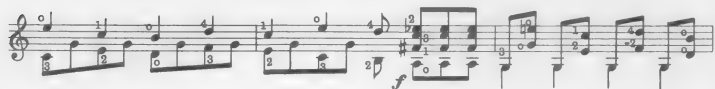
For the purposes of this book it has been slightly abbreviated.

Suggested tempo is ♩ = 92.

Ferdinando Carulli

Moderato

The musical score for 'Rondo' by Ferdinando Carulli is presented in a single melodic line on a treble clef staff. The tempo is marked 'Moderato' and the dynamic is 'mf'. The piece is in 2/4 time. The score consists of seven staves of music. The first staff contains the initial melody with various fingerings (1, 2, 3, 4) and a repeat sign. The second staff is marked 'I' and contains a sequence of chords and single notes. The third staff is marked 'V' and contains a sequence of chords and single notes. The fourth staff is marked 'cresc.' and contains a sequence of chords and single notes. The fifth staff is marked 'III' and contains a sequence of chords and single notes. The sixth staff is marked '1/2 III' and contains a sequence of chords and single notes. The seventh staff is marked '1' and contains a sequence of chords and single notes. The piece concludes with a final chord.



[illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some notes beamed together. There are several accidentals (sharps and naturals) and dynamic markings (accents) throughout the system. The system ends with a double bar line.

[illegible]

The first system of musical notation for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'a tempo'. The notation includes eighth and sixteenth notes, with some notes beamed together. There are fingerings indicated by numbers 1, 2, 3, and 4 above the notes. The system ends with a double bar line.

Air, Nel Cor Piu

This Aria from Paisiello's opera *La Bella Molinara* was extremely popular in the early nineteenth century, and many composers wrote instrumental variations using its tune as the theme. In his instruction method, Sor included the song as an example of style in guitar accompaniment.

The fingering is editorial, the original having none.

Guitar Arrangement
Fernando Sor

G. Paisiello
(1741-1816)

Voice

Nel cor più non mi sen - to bril - lar la gio - ven - tù, cag -

Guitar

gion del mio tor - men - to a - ni - ma mi - a sei tu, mi

pun - gi - chi mi ma - sti - chi, mi piz - zi - chi, mi stuz - zi - chi, che

cos' è questa, ohi mè, pie - tà, pie - tà, pie - tà, a -

I - - - -

mo - re è un - cer - to che che de - li - rar mi fà.

I - - - - , $\frac{3}{4}$ I - - - - ,

Four Easy Studies

In 1820 Aguado published a series of ambitious studies for the guitar, which apparently were considered too difficult for most players. As a result, Aguado set about preparing a method (*Escuela de Guitarra*) that would include graduated lessons to lead up to the execution of his advanced studies.

The method was published in 1825, and contained many delightful easier "lessons". Those included here are numbers 48, 70, 80 and 94 from the 1825 edition. Fingering has been added to clarify Aguado's somewhat sparse indications.

No. 1 In C

☐ *Care should be taken to make this progression of chords as smooth as possible in spite of the necessary jumps of the left hand.*

Suggested tempo is ♩ = 72.

Dionisio Aguado
(1784-1849)

The musical score for "No. 1 In C" by Dionisio Aguado is presented in three staves. The first staff is in 3/4 time with a key signature of one sharp (F#). It begins with a treble clef and a common time signature (C). The second staff is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a common time signature (C). The third staff is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a common time signature (C). The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4). A box labeled '1' is placed above the first measure of the first staff. A box labeled '1/2 III' is placed above the last measure of the first staff. A box labeled '1' is placed above the first measure of the second staff. A box labeled '1' is placed above the first measure of the third staff. A box labeled '1' is placed above the last measure of the third staff.

No. 2 In E

Aguado writes of this study that the melody part will be played by the middle and ring fingers (m) and (a), the lower parts by the thumb and index fingers (p) and (i).

[1] The cross fingering enables the second finger to remain on the E in preparation for the following chord.

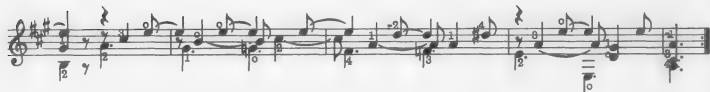
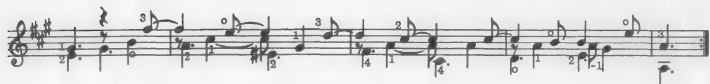
Suggested tempo is $\text{♩} = 88$.

The musical score is written for guitar on three staves. The key signature is E major (three sharps: F#, C#, G#). The time signature is 2/4. The first staff contains five measures. The first two measures have fingerings 'm' (middle) and 'a' (annular) above the notes, and '2' below the bass line. The third measure has fingerings 'm', 'a', and 'm' above, and '2' and '4' below. The fourth measure has fingerings '1' and '2' below. The fifth measure has fingerings '1' and '2' below, and a box containing the number '1' above the staff. The second staff contains five measures. The first measure has fingerings '1' and '2' below. The second measure has fingerings '2' and '1' below. The third measure has fingerings '2' and '1' below. The fourth measure has fingerings '2' and '4' below. The fifth measure has fingerings '1' and '2' below, and a '½ II' marking above. The third staff contains five measures. The first measure has fingerings '4' and '2' below. The second measure has fingerings '2' and '3' below. The third measure has fingerings '2' and '4' below. The fourth measure has fingerings '1' and '2' below. The fifth measure has fingerings '1' and '2' below, and a 'II' marking above.

No. 3 In A

Aguado's note to this study indicates that it should be played as if in three voices because of the tied notes. He also points out that in order to hold the tied notes for their full value, the usual order of the left hand fingering has to be modified to prepare for the notes immediately following. This becomes apparent after playing the piece.

Suggested tempo is $\text{♩} = 132$.



No. 4 In E

In his instructions for this study Aguado recommends concentrating the attention on the longer notes in each chord, i.e., the part which sustains.
Suggested tempo is $\text{♩} = 52$.

The musical score consists of three staves of music in E major (indicated by two sharps: F# and C#) and 2/4 time. The notation includes various fingerings (numbers 1-4) and articulations (accents, slurs, and breath marks). The first staff contains five measures. The second staff contains five measures, with a $\frac{1}{2}$ II - - - 7 breath mark above the third measure. The third staff contains five measures, with a $\frac{1}{2}$ II - - - 7 breath mark above the first measure, a II - - - 7 breath mark above the fourth measure, and another II - - - 7 breath mark above the fifth measure. The score is written in a style typical of classical guitar pedagogy, with clear fingerings and articulations for each note.

Sonatine

Op. 71 No. 1

This work was composed "for the use of beginners" and demonstrates Giuliani's capacity to create music within the confines of the first and second positions. There are few extended works for beginning players, and the Sonatine serves a useful purpose in this respect. The fingering is editorial.

- [1] To ensure a smooth transition to the F major chord which follows, the full bar should be placed in advance of the C.
- [2] Note the use of the first finger on the A to release the second finger for the bass B which follows.
- [3] It is necessary to accent the initial B of this measure to show that it is a new phrase rather than the end of the previous one; otherwise, the piece will sound as if it is a measure short.



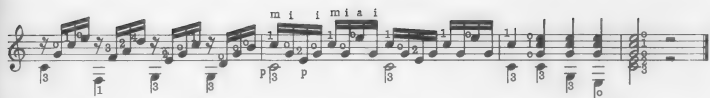
Sonatine
Op. 71 No. 1

Mauro Giuliani
(1781-1829)

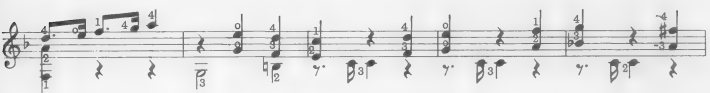
Maestoso

The musical score is written on eight staves. The first staff begins with the tempo marking 'Maestoso'. The music is in G major (one sharp) and 3/4 time. The notation includes treble clef, key signature of one sharp (F#), and various musical symbols such as notes, rests, and fingerings. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The score is written for a single melodic line, likely for guitar or violin.

28



Menuetto
Allegretto



Trio

$\frac{1}{2}$ I -----

*D. C. Menuetto
sino al Fine*

Rondo
Allegretto

This page contains ten staves of musical notation for guitar. The notation is written in a key with one sharp (F#) and a 4/4 time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate fingerings. Natural harmonics are indicated by a circled 'o' above notes. The notation includes various guitar-specific symbols such as natural harmonics (circled 'o'), fret numbers (e.g., 1, 2, 3, 4), and fingering numbers (1-4). The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense with sixteenth and thirty-second notes, often beamed together. Some measures include dynamic markings like 'f' and 'p'. The piece concludes with a double bar line and repeat dots.

Andante

Antoine Meissonier, a native of Marseilles, became attracted to the guitar when on a business trip to Naples as a young man. He eventually abandoned his business career in favor of the guitar, and moved to Paris where he enjoyed considerable success as a player, teacher, and later as a music publisher. He wrote a number of simple pieces which show charm and harmonic variety, as for example, this Andante printed in Hamilton's *Spanish Guitar Tutor*, an early nineteenth century method. The fingering is editorial. Suggested tempo $\text{♩} = 40$.

A. Meissonier
(1783-18?)

The musical score for 'Andante' by Antoine Meissonier is presented in three staves of guitar notation. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various fingerings (numbers 1-4) and dynamics (p, f, >). The first staff begins with a piano (p) dynamic and includes a half-second rest (½ II). The second staff features a first position rest (I -----) and a piano (p) dynamic. The third staff continues the piece with various fingerings and a final measure ending with a half-second rest (½ I).

Cradle Song (Wiegenlied)

Op. 13 No. 2

This lullaby is an example of one of the many songs written originally with guitar accompaniment by celebrated composers of the early nineteenth century which have been largely ignored by music historians and even excluded by a strange prejudice from so-called complete editions. The gentle nature of the song makes it far more suitable for accompaniment with the guitar than the pianoforte as substituted in later transcriptions.

C. M. von Weber
(1786-1826)

Words by von Hiemer

Andante con moto

Voice

Schlaf Her - zen Söhn - chen mein Leib - ling bist du. Schlies - se die

Guitar

p con tenerezza

blau - en Guck - au - ge - lein - zu. Al - les ist ru - hig ist

still wie im - Grab, Schlaf nur ich weh - re die - Flie - gen dir - ab.



Carl Maria von Weber

Jetzt noch mein Püppchen ist goldene Zeit
Später, ach später ists nimmer wie heut.
Stellen einst Sorgen ums Lager sich her,
Herzchen da schläft sich's so ruhig nicht mehr.

Engel vom Himmel so lieblich wie du,
Schweben ums Bettchen und lächeln dir zu.
Später zwar steigen sie auch noch herab
Aber sie wischen nur Thränen dir ab.

Schlafe lieb's Söhnchen und kommt gleich die Nacht,
Sitzt deine Mutter am Bettchen und wacht.
Sey es so spät und sey es so früh—
Mutterlieb, Herzchen, entschlummert doch nie.

Andantino Grazioso

Op. 5 No. 8

Carcassi is perhaps best known for his *Method*, Op. 59, and his 25 *Melodic and Progressive Etudes*, Op. 60. Aside from these didactic works he published many collections of light-hearted pieces of moderate technical difficulty, a typical example being his Op. 5, *Le Nouveau Papillon*, from which the following two pieces are selected.

The original edition was quite fully fingered, and it has only been necessary to add some bar signs and to clarify ambiguous passages.

[1] The third finger should remain on the F# throughout the measure.

[2] The slurs in this measure are editorial on the assumption that they were mistakenly omitted from the first edition.

Suggested tempo is $\text{♩} = 104$.

Op. 5 No. 8

(1792-1853)

The musical score for "The Song of the Lark" is written for a single melodic line in G major (one sharp) and 3/4 time. The piece is marked "Allegretto" and consists of 12 measures. The dynamics are indicated as "dim." (diminuendo) and "p" (piano). The score includes various musical ornaments such as grace notes, mordents, and trills, which are characteristic of the lark song style. The notation is presented in a single system with a treble clef and a key signature of one sharp (F#).

Allegretto

Op. 5 No. 12

- [1] *Note that once the second finger reaches the A on the second string the hand remains in position (9th) for the next three measures.*
 - [2] *It may help to practise the broken thirds in this measure and the next as chords to clarify the left hand movements.*
 - [3] *Original fingering for the high G was 3, here changed to 4 to release the third finger for the following A.*
- Suggested tempo is ♩ = 66.



This plate taken from Carcassi's method illustrates the right hand position carried over from the lute, with the little finger resting on the soundboard near the bridge. Compare the freer right hand position shown in Aguado's method on page 4.

Allegretto
Op. 5 No. 12

Matteo Carcassi

p

f

dolce

mf

1 2 3 4 10 17 21 25 31 38

1/2 IX

1/2 III

This page of musical notation is written in D major (two sharps) and features a complex, rhythmic melody. The notation is organized into ten staves.

 Key features include:

- Staff 1:** Begins with a treble clef and a key signature of two sharps. It contains several measures with eighth and sixteenth notes, often beamed together. Fingerings (1-4) and breath marks (circles) are present.
- Staff 2:** A dashed line labeled $\frac{1}{2}$ III spans across this staff and the third staff.
- Staff 3:** Continues the melodic line with various note values and rests.
- Staff 4:** Includes a dynamic marking of *p* (piano) at the beginning.
- Staff 5:** Continues the melodic development with complex rhythmic patterns.
- Staff 6:** Further melodic progression with various note values and rests.
- Staff 7:** Continues the melodic line with various note values and rests.
- Staff 8:** Continues the melodic line with various note values and rests.
- Staff 9:** Includes a dynamic marking of *pp* (pianissimo) in the middle.
- Staff 10:** Ends with a final measure. A dashed line labeled $\frac{1}{2}$ VII is present at the end of the staff.

Theme From Op. 102

Guitar arrangements of operatic solos were extremely popular in the early nineteenth century. This example is from the opera *Baccanali di Roma* by Generali, and is an arrangement of a Cavatina. It was first published by Diabelli, the complete work comprising *Introduction, Theme and Variations*, and also appeared as a quartet with guitar. The theme was reprinted in the English magazine for guitar enthusiasts *The Giulianiad* (1833-1835).

① The hammer with the third finger is awkward, but it comes on a weak beat so there is no need to apply excessive force.

Suggested tempo $\text{♩} = 88$.

Mauro Giuliani
(1781-1829)

Allegro innocente

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'cresc.' (crescendo) and 'p' (piano). The score is annotated with fingerings and other technical details.

Arietta

Op. 95 No. 3

Giuliani was celebrated as a singer as well as a guitarist, and frequently performed songs of his own composition. The original publication contained six *Ariette* dedicated to the Empress Marie-Louise who had shown considerable favor to Giuliani and had named him "honorary chamber virtuoso".



Portrait by Sir George Hayter, published in 1884.

Arietta
Op. 95 No. 3

Mauro Giuliani
Words by Metastasio

Allegretto

Voice

Quan - do se - ra quel di, ch'io non ti senta in

Guitar

sen sem - pre tre - mar co - si, po - ve - ro

co - re? po - ve - ro co - re?

Stel - le, che cru - del - ta! un sol pia - cer non v'è,

che quan-do mio si fà non sia do-lo - re.

Stel - le, che cru - del - tà! un - sol - pia - cer non — v'è,

che quan-do mio si fà non sia do-lo - re.

Quan - do sa - va quel - di, ch'io non ti sen-tain sen

sem - pre tre - mar co - si, po - ve - ra co - re!

sem - pre tre - mar co - si, po - ve - ra co -

IV

re sem - pre tre - mar co - si po - ve - ro

co - re.

Caprice

Op. 20 No. 2

Legnani is perhaps best known as a close friend and associate of Paganini, with whom he gave a number of concerts. He was a prolific composer, with published works exceeding two hundred and fifty for solo guitar and small instrumental combinations, and he enjoyed a wide reputation as a virtuoso performer.

The *Caprice* is chosen from a series in all keys designed for technique development.

[1] In the original the B is slurred to the E—possible on the smaller fingerboard of the nineteenth century guitar, but here re-fingered for the modern instrument.

[2] Although this passage may appear complicated, it is in fact simple as the same diminished chord is moved down through the various positions.

Suggested tempo $\text{♩} = 76$.

Luigi Legnani
(1790-1877)

Allegro



primo tempo

Variations On A Favorite Theme For Two Guitars

Op. 57

Diabelli's compositions for two guitars are among his most successful works, those for solo guitar being largely directed to amateurs of limited technical ability.

The combination of first guitar with a capotasto on the third fret with second guitar at normal pitch was popular in the period, since it extended the range of the composition while giving each player essentially an easy part. As the duets are musically interesting and enjoyable to play they present a strong argument against the prejudice of some guitarists against the use of the capotasto in "classical" playing—a prejudice that was non-existent during the classical period.

After placing the capotasto on the third fret the first guitar simply reads the notes in the usual way, E being the top string open, F at the first fret after the capotasto, G at the third fret and so on. There is no need for mental transposition, as a few minutes experimentation will show.

- [1] *Note that the low C[#] is not sustained, and the hand moves from the first to the second position when the first finger plays the high C[#].*
- [2] *This difficult movement is facilitated by leaving the third finger on the G[#] from the previous measure.*
- [3] *The first finger slides are somewhat unusual, but are the composer's indications. The passage calls for practise until it is clearly understood.*
- [4] *Note that both first and second fingers slide up for the change of position and that the second finger remains on the C in preparation for the following measure.*

Suggested tempo is $\text{♩} = 66$.

Anton Diabelli
(1781-1858)

Variation I

This page of musical notation is for a piano piece, featuring five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes complex fingerings, often indicated by numbers 1 through 4, and various dynamic markings such as *p* (piano), *sf* (sforzando), *cresc.* (crescendo), and *dim.* (diminuendo). The first system begins with a first ending bracket and a *p dolce* marking. The second system includes a *sf* marking and a third ending bracket. The third system features a *dim.* marking and a *p* marking. The fourth system starts with a *ff* (fortissimo) marking. The fifth system includes a *cresc.* marking and a *sf* marking. The notation is dense, with many beamed sixteenth and thirty-second notes, and a variety of rests.

Variation II

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction and the first line of the song. The piano introduction is in 2/4 time, marked *p dolce*, and features a treble staff with a melody and a bass staff with a simple accompaniment. The melody begins with a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and continues with a series of eighth and sixteenth notes. The first line of the song is in 2/4 time, marked *p*, and features a treble staff with a melody and a bass staff with a more complex accompaniment. The melody begins with a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and continues with a series of eighth and sixteenth notes. The second system consists of the second line of the song. It is in 2/4 time, marked *p*, and features a treble staff with a melody and a bass staff with a more complex accompaniment. The melody begins with a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note A4, and continues with a series of eighth and sixteenth notes. The bass staff accompaniment is more complex, featuring a series of eighth and sixteenth notes. The score is written in G major (one sharp) and 2/4 time. The piano introduction is marked *p dolce* and the song is marked *p*. The score includes various musical notations such as rests, notes, and accidentals.

Musical score for "The Swan" by Camille Saint-Saëns. The score is in 3/4 time, key of D major, and consists of 12 measures. The piano part is in the left hand, and the solo voice part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like "cresc.".

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two systems. The first system shows the piano introduction, with the piano part in the lower staff and the violin part in the upper staff. The piano part begins with a series of chords and a melody, while the violin part enters with a single note. The second system shows the violin part playing a melody, with the piano part providing accompaniment. The score is written in 3/4 time and includes dynamic markings such as *f*, *p*, and *sf*.

[illegible]

First system of musical notation. The upper staff (treble clef) contains a melody with notes marked with fingerings 1, 2, 4, and -4. The lower staff (bass clef) contains a complex accompaniment with various chords and intervals, including a section marked $\frac{1}{2}$ IV and $\frac{1}{2}$ I. Dynamics include *f* and *cresc.*

Second system of musical notation. The upper staff features a melody with fingerings 1, 3, 4, and 7. The lower staff has a complex accompaniment with fingerings 4, 1, -1, 3, 0, 3, and -1. Dynamics include *p dolce* and *f*.

Third system of musical notation. The upper staff contains a melody with fingerings 1, 3, 4, and -1. The lower staff has a complex accompaniment with fingerings -1, 1, 3, 0, 3, and -1. Dynamics include *cresc.*

Fourth system of musical notation. The upper staff contains a melody with fingerings 4, 2, 1, 2, 3, 1, 0, 2, 2, 1, 1, 0, 3, 2, 1, 0, 1, and 7. The lower staff has a complex accompaniment with fingerings 4, 1, 3, 0, 1, 3, 1, 0, 1, 3, 1, 0, 1, 3, 1, 0, 1, and 7. Dynamics include *f* and *cresc.*

VARIATION III

¾ II -----

fp

¾ II -----

fp

①

ff

¾ V -----

p

$\frac{1}{2}$ VII - - - - - 7

The musical score consists of six systems of staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. Dynamic markings include *p* (piano), *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte). The score is marked with $\frac{1}{2}$ VII and $\frac{1}{2}$ V. The notation is complex, with many beamed notes and slurs.

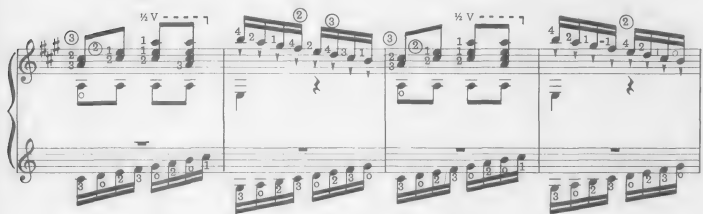
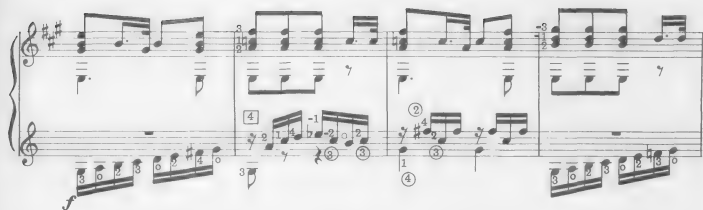
VARIATION IV

Tempo di Marcia, Allegro

staccato *f*

pp sempre

pp



First system of musical notation, measures 1-4. Treble and bass staves with complex rhythmic patterns and fingerings. Dynamics include **ff** and **p**.

Second system of musical notation, measures 5-8. Treble and bass staves with complex rhythmic patterns and fingerings. Dynamics include **p** and **ff**.

Third system of musical notation, measures 9-12. Treble and bass staves with complex rhythmic patterns and fingerings. Dynamics include **cresc.**, **ff**, and **p**.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex rhythmic patterns and fingerings. Dynamics include **cresc. poco a poco**, **ff**, and **p**.

Andantino Pastorale

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *dim.* (diminuendo). Fingerings are indicated by numbers 1-4. A circled number 3 appears below the first measure of the treble staff.

This page contains five systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

System 1: The first system features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *p* (piano). The first measure of the bass staff is marked *p*. The second measure of the treble staff is marked *f* (forte). The second measure of the bass staff is marked *f*. The third measure of the treble staff is marked *p*. The third measure of the bass staff is marked *p*. The fourth measure of the treble staff is marked *f*. The fourth measure of the bass staff is marked *f*.

System 2: The second system features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *cresc.* (crescendo). The first measure of the bass staff is marked *cresc.*. The second measure of the treble staff is marked *ten.* (tension). The second measure of the bass staff is marked *ten.*. The third measure of the treble staff is marked *p*. The third measure of the bass staff is marked *p*. The fourth measure of the treble staff is marked *f*. The fourth measure of the bass staff is marked *f*.

System 3: The third system features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *cresc.*. The first measure of the bass staff is marked *cresc.*. The second measure of the treble staff is marked *ff* (fortissimo). The second measure of the bass staff is marked *ff*. The third measure of the treble staff is marked *p*. The third measure of the bass staff is marked *p*. The fourth measure of the treble staff is marked *ff*. The fourth measure of the bass staff is marked *ff*.

System 4: The fourth system features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *p dolce* (piano dolce). The first measure of the bass staff is marked *p dolce*. The second measure of the treble staff is marked *ff*. The second measure of the bass staff is marked *ff*. The third measure of the treble staff is marked *p*. The third measure of the bass staff is marked *p*. The fourth measure of the treble staff is marked *f*. The fourth measure of the bass staff is marked *f*.

System 5: The fifth system features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first measure of the treble staff is marked *rit.* (ritardando). The first measure of the bass staff is marked *rit.*. The second measure of the treble staff is marked *pp* (pianissimo). The second measure of the bass staff is marked *pp*. The third measure of the treble staff is marked *ff*. The third measure of the bass staff is marked *ff*. The fourth measure of the treble staff is marked *a tempo*. The fourth measure of the bass staff is marked *a tempo*.

Study In A

Op. 44 No. 20

Sor's *Opus 44* consisted of twenty-four little pieces of progressive difficulty "to serve as lessons for complete beginners." In common with other virtuosos, Sor somewhat overestimated the capacity of the average complete beginner, but the pieces are attractive and melodic and not too technically demanding.

Perhaps more than all his contemporaries, Sor had the gift of writing instructional works with an intrinsic charm of their own which did not sound like didactic exercises. Unlike the more major works, these studies are extensively fingered by the composer.

[1] The slur applies to both notes. Only the D# and the B# are played by the right hand, and then the 2nd and 3rd fingers slide firmly up a fret to sound the E and C#.

[2] The 2nd finger must stretch around the 3rd and 4th to find the F# – not difficult with practise.

[3] The stretch between the 2nd and 4th fingers is considerable, and would have been easier on the smaller fingerboard of Sor's time. However it can be done, and serves as an exercise in extending the reach of the left hand.

Suggested tempo is $\text{♩} = 84$.

Fernando Sor
(1778-1839)

Study In B Minor

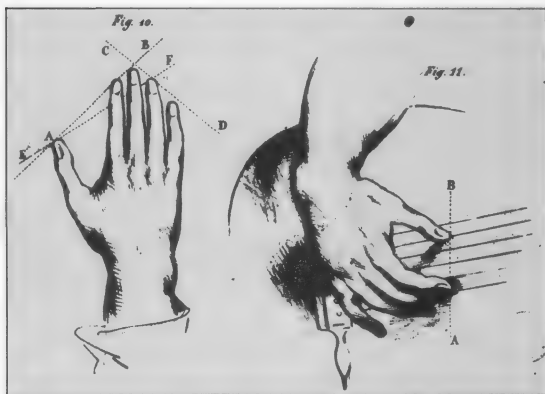
Op. 31 No. 18

Opus 31 consisted of twenty-four progressive lessons for the guitar, "fingered with care, dedicated to beginning students."

This piece has the same melancholy beauty as the often played study in the same key, *Op. 35 No. 22*; but being less well-known presents a most attractive alternative to the standard work.

- [1] *The melody notes (stemmed upward) should be played apoyando (rest stroke) to bring them out above the accompaniment.*
- [2] *Note that the 4th finger remains to sustain the B throughout the sixteenth-note group.*
- [3] *Sor's fingering gives the 2nd finger on the B, here changed to 3rd as a misprint is assumed.*
- [4] *As above, the 2nd finger is changed to the 3rd.*

Suggested tempo is $\text{♩} = 84$.



Hand positions from Sor's *Méthode*.

Study In B Minor
Op. 31 No. 18

Fernando Sor

Moderato

$\frac{1}{2}$ II ----- 7

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Study In E

Op. 35 No. 8

Opus 35 was published in two parts, each containing a dozen short instructional pieces. No. 8 is a typical light-hearted example of Sor's didactic writing.

[1] The note values of the bass part are slightly unusual, since if the initial E is to last only a quarter-note one would expect an eighth-note rest below the final beat. The implication is probably that both the E and the G# should be held for the remainder of the measure. The right hand fingering is editorial.

[2] Note that the two B's are sounded in unison on the open 2nd and 3rd strings. Suggested tempo is $\text{♩} = 144$.

Fernando Sor

Allegretto



Study In E Minor

Op. 35 No. 24

A note to the original edition of this study states, "The finger making the highest note should hold it until it is obliged to move to another." Essentially this is to simplify the notation, which otherwise would have to show the three voices thus:—



- [1] *The suggestion for right hand fingering is editorial.*
- [2] *The original gives the third finger on the D, here changed to facilitate the move to the low C in the next measure.*
- [3] *The F# should sustain for the remainder of the measure according to Sor's note above.*
- [4] *Unfingered in the original, Sor would probably have avoided changing the direction of the arpeggio and fingered the passage thus:—*



However on the modern fingerboard the stretch is too great; hence the simplification.

Suggested tempo is ♩ = 88.

Study In E Minor
Op. 35 No. 24

Fernando Sor

Allegro Moderato

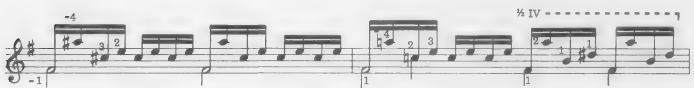
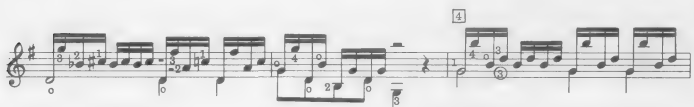
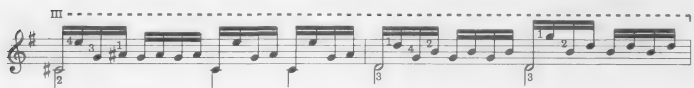
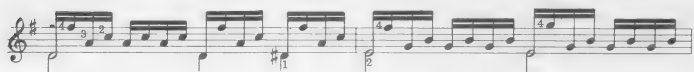
Allegro Moderato

1

2

3

II



This page contains ten staves of musical notation for a guitar piece. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various guitar-specific symbols:

- Staff 1:** Starts with a natural harmonic (0) on the open string. Fingering numbers 3, 1, 2, and 3 are indicated above the notes.
- Staff 2:** Continues the melody with a natural harmonic (0) and a sharp sign (#) above a note.
- Staff 3:** Features a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 4:** Includes a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 5:** Divided into two sections by a dashed line. Section I (marked 1/4 I) contains a sharp sign (#) above a note. Section II (marked II) contains a sharp sign (#) above a note.
- Staff 6:** Includes a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 7:** Includes a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 8:** Includes a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 9:** Includes a sharp sign (#) above a note and a fingering number 1 below a note.
- Staff 10:** Divided into two sections by a dashed line. Section I (marked 1/4 I) contains a sharp sign (#) above a note. Section II (marked II) contains a sharp sign (#) above a note.

Study In E Minor

Op. 35 No. 18

Fully fingered by Sor, this attractive study should present few difficulties providing that the left hand fingering is followed meticulously.

Suggested tempo is = 80.

Andantino

Fernando Sor

The image shows a musical score for the song "The Rose Tree". It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music is written in a style that includes various musical notations such as notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a "II" marking above it. The third staff has a "3" marking above it. The fourth staff has a "4" marking above it. The fifth staff has a "II" marking above it. The sixth staff has a "4" marking above it. The music is written in a style that includes various musical notations such as notes, rests, and fingerings.

Op. 42 No. 3

Fernando Sor

Andantino

Andantino

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

$\frac{1}{2}$ II

 1.

 2.

 $\frac{1}{2}$ IV - - - - -

 ②

 $\frac{1}{2}$ IV

 $\frac{1}{2}$ IV - - - - -

 II - - - - -

 p

$\frac{1}{2}$ II
 1. 2.
 $\frac{1}{2}$ IV ----- 7
 ②
 $\frac{1}{2}$ IV
 $\frac{1}{2}$ IV ----- 7
 II -----

Musical notation for a piano piece, featuring various musical symbols, dynamics (p, p), and structural markings (1., 2., ②, ⑤, ④, ⑤, ⑥, ⑦).

Study In E Minor

Op. 48 No. 5

Opus 48 consists of twenty-four studies of an advanced nature. *No. 5* is essentially an arpeggio study which uses the guitaristic device of moving chords around the inner strings while leaving the first string open to produce interesting combinations.

Once the left hand pattern is memorized, the piece is not hard to play since there is a logical and smooth series of movements through the various positions. It is effective and enjoyable to play.

The fingering, though editorial, is implicit in the score.

Suggested tempo is $\text{♩} = 84$.

VARIATIONS
sur un Thème
de G. F. HAENDEL
pour la
Guitarre
PAR
MAURO GIULIANI
Oeuv. 107. ————— Prix 6 Gr.
Leipsic,
chez Frédéric Hoffmeister.
1785

Study In E Minor
Op. 48 No. 5

Mauro Giuliani
(1781-1829)

Allegro

The musical score is written for a single melodic line on a treble clef staff. The key signature is E minor (three flats: B-flat, E-flat, A-flat). The time signature is 2/4. The tempo is marked 'Allegro'. The score consists of 11 measures. The first measure is marked 'p' (piano). The fifth measure is marked 'mf' (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings. The score ends with a double bar line and a repeat sign.

Le Premier Pas Vers Moi

Op. 53

The original edition of this duet bears the curious dedication "to those who, having learned to play this instrument, see the great difficulties for which correction is the only remedy." When taken in conjunction with the title, *The First Step Towards Me*, one must assume that Sor wished to encourage his students to work on their deficiencies as a first move toward the mastery that he possessed.

The original was fully fingered, and it has only been necessary to add an occasional clarification.

- [1] *This fingering is somewhat controversial at the present time; the alternative viewpoint would call for the use of the 3rd finger where the 2nd is used in this measure.*
- [2] *The notes indicate the string on which the natural harmonic is to be played, and the numbers indicate the fret. The 3rd fret harmonic is weak, but possible if the right hand plays close to the bridge.*
- [3] *The harmonic 9 is a correction of a 3 in the original—an error.*
- [4] *All but the first note of the group should be slurred together.*
- [5] *This passage is easy to play when the fingering is understood, and has a pleasant bell-like sound.*



Diagram from Sor's *Méthode* showing the little finger braced against the guitar as in Aguado's method.

Le Premier Pas Vers Moi
Op. 53

Fernando Sor

Andantino

Guitar I
 Guitar II

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff has a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a series of eighth and sixteenth notes, with some rests. The score is for a single system, and the music is in common time.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The music is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The melody is simple and folk-like, with some measures containing triplets and slurs. The lyrics 'The Rose Tree' are written below the first measure of the first system.

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Some systems include circled numbers (e.g., 1, 2, 3, 4) and other markings like '1/2 V' and '1'. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.

Handwritten musical score, first system. The key signature is two sharps (F# and C#). The time signature is 3/4. The system consists of two staves. The right staff has a treble clef and contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). Above the staff, there are markings for $\frac{1}{2} V$ and $\frac{1}{2} V$ with dashed lines. The left staff has a bass clef and contains a bass line with similar ornaments and fingerings. Above the left staff, there is a marking for $\frac{1}{2} II$ with a dashed line.

Handwritten musical score, second system. The key signature remains two sharps. The system consists of two staves. The right staff continues the melodic line with more ornaments and fingerings. Above the staff, there is a marking for $\frac{1}{2} II$ with a dashed line. The left staff continues the bass line with similar ornaments and fingerings. Above the left staff, there is a marking for $\frac{1}{2} II$ with a dashed line.

Handwritten musical score, third system. The key signature remains two sharps. The system consists of two staves. The right staff continues the melodic line with more ornaments and fingerings. Above the staff, there is a marking for $\frac{1}{2} II$ with a dashed line. The left staff continues the bass line with similar ornaments and fingerings. Above the left staff, there is a marking for $\frac{1}{2} II$ with a dashed line.

Handwritten musical score, fourth system. The key signature remains two sharps. The system consists of two staves. The right staff continues the melodic line with more ornaments and fingerings. Above the staff, there is a marking for $\frac{1}{2} II$ with a dashed line. The left staff continues the bass line with similar ornaments and fingerings. Above the left staff, there is a marking for $\frac{1}{2} II$ with a dashed line.

2.

2

Harmonics

3

Harmonics

4

Allegretto

Guitar I

Guitar II

f

p

$\frac{1}{2}$ II

f

p

$\frac{1}{2}$ II

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps: F# and C#). The notation includes various musical elements such as notes, rests, and fingerings.

System 1: The treble staff begins with a measure marked with a circled 5 and a circled 1. It continues with four measures, each starting with a circled 2 and a circled 1. The bass staff provides harmonic support with chords and single notes, including a measure with a circled 1 and a circled 2.

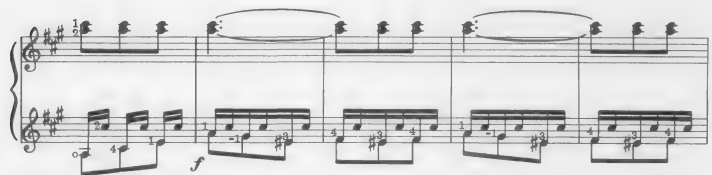
System 2: The treble staff starts with a measure marked with a circled 2 and a circled 1, followed by a measure with a circled 2 and a circled 1. The third measure is marked with a circled 2 and a circled 1, and the fourth measure is marked with a circled 2 and a circled 1. The bass staff includes a measure with a circled 1 and a circled 2, and a measure with a circled 1 and a circled 2.

System 3: The treble staff begins with a measure marked with a circled 2 and a circled 1, followed by a measure with a circled 2 and a circled 1. The third measure is marked with a circled 2 and a circled 1, and the fourth measure is marked with a circled 2 and a circled 1. The bass staff includes a measure with a circled 1 and a circled 2, and a measure with a circled 1 and a circled 2.

System 4: The treble staff starts with a measure marked with a circled 2 and a circled 1, followed by a measure with a circled 2 and a circled 1. The third measure is marked with a circled 2 and a circled 1, and the fourth measure is marked with a circled 2 and a circled 1. The bass staff includes a measure with a circled 1 and a circled 2, and a measure with a circled 1 and a circled 2.

System 5: The treble staff begins with a measure marked with a circled 2 and a circled 1, followed by a measure with a circled 2 and a circled 1. The third measure is marked with a circled 2 and a circled 1, and the fourth measure is marked with a circled 2 and a circled 1. The bass staff includes a measure with a circled 1 and a circled 2, and a measure with a circled 1 and a circled 2.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next three measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is in common time (C) and is written for a single melodic line with a simple harmonic accompaniment.



Study In E Minor

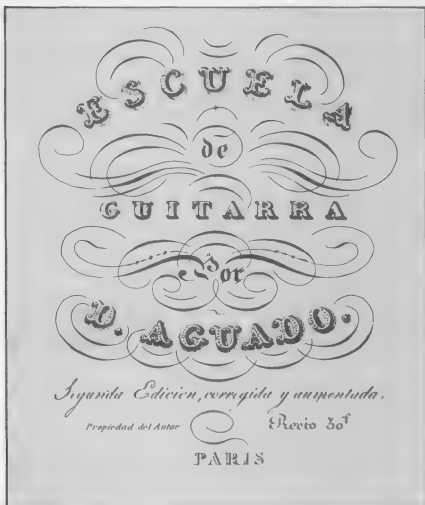
First published in 1820, this favorite study was reprinted in Aguado's instruction method. It presents some challenge, but is musically attractive and well worth the effort. Aguado's fingering indicates that he had a remarkable capacity to stretch the left hand, and some of his demands are impossible on the larger fingerboard of present times. One such demand has been simplified, as explained in note 2 below.

[1] *This fingering is difficult, but comes with practise. With the 4th and 1st fingers in position the 3rd must be pushed into place.*

[2] *Aguado fingered this measure with a bar at the third fret, considered virtually impossible on the modern guitar.*

[3] *The second and fourth fingers must remain firmly on the D and G from the previous beat.*

Suggested tempo is ♩ = 69.



Study In E Minor

Allegro

Dionisio Aguado
(1784-1849)

$\frac{1}{2}$ II -----

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Study In A Minor

This study first appeared in Aguado's *Escuela de Guitarra* in 1825. It serves as an attractive performance piece as well as being an excellent exercise for the left hand. The sparse fingering of the original has been filled out for this edition.

[1] *Original:—*



[2] *In the original the bass C was a whole note—possible if this measure is taken in the eighth position, but I am more inclined to believe it an error.*

[3] *The jump of the 3rd finger from the A in the preceding measure to the bass G is extremely awkward, but there seems to be no logical alternative.*

[4] *The 4th finger move is from the original edition.*

[5] *In place of 2nd and 1st fingers the original gives 3rd and 2nd, assumed to be an error.*

[6] *Original:—*



[7] *The original gives the 3rd finger for the bass B^b.
Suggested tempo is ♩ = 92.*

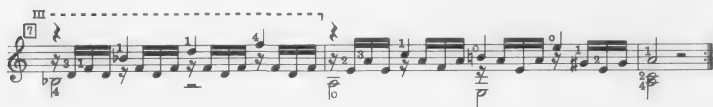
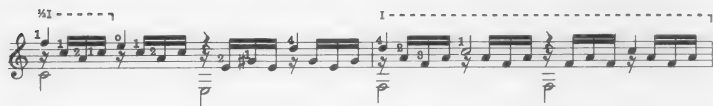
Study In A Minor

Dionisio Aguado

Allegro

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 99
 100



Polonaise Concertante

Op. 137 No. 2

Opus 137, consisting of three Polonesi Concertanti in two movements was published by G. Ricordi di Milan some seven years after Giuliani's death. They were not fingered, but lie very naturally on the fingerboard and make few technical demands on the players.

[1] *The half bar is not strictly necessary but may help some players with this measure which requires special practise.*

[2] *It is important to bar the E# in preparation for the move to the second position bar in the next measure.*

Suggested tempo is $\text{♩} = 72$.

Allegretto

Mauro Giuliani
(1781-1829)

Guitar I

Guitar II

p

The musical score is written for two guitars, labeled 'Guitar I' and 'Guitar II'. It begins with the tempo marking 'Allegretto' and the composer's name 'Mauro Giuliani (1781-1829)'. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings (numbers 1-4). Dynamics include 'p' (piano). There are also specific performance instructions in brackets, such as '[1] The half bar is not strictly necessary...' and '[2] It is important to bar the E#...'. The score is divided into measures, with some measures containing a '1/2 I' marking. The piece concludes with a double bar line and a repeat sign.

This page of musical notation is for a piano piece, featuring six systems of staves. Each system consists of a treble staff and a bass staff, both in the key of D major (two sharps). The notation includes various musical elements such as notes, rests, and fingerings, which are indicated by numbers in circles or parentheses. The piece is written in a style that suggests a 20th-century composition, with a focus on melodic and harmonic development. The notation is clear and well-organized, with a consistent layout across the systems. The key signature is maintained throughout the page, and the notation is written in a standard, legible font. The overall impression is one of a professional and well-crafted musical score.

The musical notation is presented in six systems, each with a treble staff and a bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings, which are indicated by numbers in circles or parentheses. The piece is written in a style that suggests a 20th-century composition, with a focus on melodic and harmonic development. The notation is clear and well-organized, with a consistent layout across the systems. The key signature is maintained throughout the page, and the notation is written in a standard, legible font. The overall impression is one of a professional and well-crafted musical score.

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p

First system of musical notation. The piano part (bottom staff) includes fingerings (e.g., 1, 2, 3, 4) and a 'Fine' marking at the end. The violin part (top staff) includes a first ending bracket labeled $\frac{1}{2}$ I.

Trio

Second system of musical notation. The piano part (bottom staff) includes fingerings and a 'Trio' section marked with a double bar line. The violin part (top staff) includes a second ending bracket labeled $\frac{1}{2}$ II.

This musical score is for a piece titled "D. C., La Polonoise al Fine". It is written for piano and consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Rehearsal marks are labeled with Roman numerals I, II, III, and 1/2 II. The piece concludes with a double bar line and the instruction "al Fine".

D. C., La Polonoise
al Fine

Minuet And Rondo From The Grand Sonata

Op. 22

Sor dedicated his *Grand Sonata* to the "Prince of Peace", a title given to Manuel Godoy, the powerful and controversial political figure elevated to prominence by Queen Maria Luisa of Spain. It has enjoyed considerable popularity over the years, in particular the final movements printed below.

The original was not fingered, so all suggestions are editorial.

[1] The sixteenth note group is sometimes played with a single slur; however, the original edition is quite specific in requiring two slurs throughout.

[2] The cross-fingering may seem strange but works well at tempo.

[3] A hard stretch, but there is no alternative that permits the bass quarter-notes to be sustained.

Allegro Fernando Sor

Fine

Trio

Musical score for the Trio section. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains various musical notations including notes, rests, and dynamic markings such as $\frac{1}{2} V$, $\frac{1}{2} III$, $\frac{1}{2} II$, and f . The second staff continues the melody with similar notation. The third staff features a treble clef and a key signature of one sharp, with notes and rests. The fourth staff includes a treble clef and a key signature of one sharp, with notes and rests. The fifth staff concludes the section with a treble clef and a key signature of one sharp, ending with a double bar line and the marking $D. S.$

Rondo

Allegretto

Musical score for the Rondo section, marked Allegretto. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains various musical notations including notes, rests, and dynamic markings such as $\frac{1}{2} VII$. The second staff continues the melody with similar notation. The third staff features a treble clef and a key signature of one sharp, with notes and rests. The fourth staff includes a treble clef and a key signature of one sharp, with notes and rests. The fifth staff concludes the section with a treble clef and a key signature of one sharp, ending with a double bar line and the marking $D. S.$

III - - - - -

dolce

III

1/2 III - - - - -

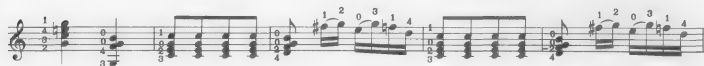
II - - - - -

III - - - - -

1/2 V - - - - -

IV - - - - -

½V



Andante Largo

Op. 5 No. 5

Sor's title to *Opus 5, Six Very Easy Little Pieces*, might be contested by those who perform the famous *Andante Largo* as a concert solo. It is a most effective piece, and if not "very easy" at least not very difficult. There is only occasional fingering in the original.

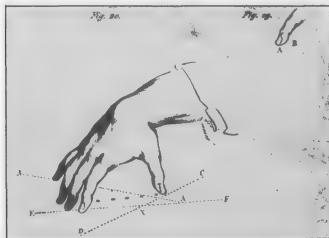
- 1 There is no fingering for the first line, so the positions are only a suggestion.
- 2 Although somewhat awkward this fingering is essential if the bass chord is to sustain for its full value.
- 3 The slurs are editorial, the original giving only the phrasing.
- 4 The only way to sustain the high A is to take it with the 2nd finger. If played with the 1st finger the note value must be "implied."

5



- 6 There is no practical way to sustain the quarter-note F. On the smaller fingerboard of Sor's time it was probably taken with the 3rd finger.

Suggested tempo ♩ = 66.



Hand movement diagram from Sor's *Méthode*.

Andante Largo
Op. 5 No. 5

Fernando Sor

6th to D 1 2 3 VII - - - - -

2 2 II 5 $\frac{1}{4}$ VII II - - - - - 1. 2.

V VII V VII V VII V

VII V III II 3 $\frac{1}{4}$ IV - - - - -

2 2 VII - - - - -

4 II VI V 2

5 Mineur 4 $\frac{1}{4}$ VII - - - - - 2

6 II I - - - - - III I

III ----- 7 $\frac{1}{2}$ II $\frac{1}{2}$ III ----- 7 $\frac{1}{2}$ II

$\frac{1}{2}$ VII ----- 7

Majeur

VII ----- 7

$\frac{1}{2}$ VII II ----- 7 V ----- 7 VII ----- 7 V ----- 7 VII V ----- 7

VII ----- 7 V VII V ----- 7 III ----- 7 II ----- 7 $\frac{1}{2}$ IV

VII ----- 7

II ----- 7 VI ----- 7 V

Variations In Tremolo From Op. 21

Regondi achieved early fame as a child prodigy, and had performed in most European capitals by the age of nine. Sor composed a fantasy (*Souvenir D'Amitié Op. 46*) expressly for him, which may be taken as a considerable tribute to his ability.

His compositions are few, the one below being an extract from a lengthy *Theme and Variations*. It is interesting as one of the first examples of the use of tremolo technique in the nineteenth century.

The writing of the bass line is somewhat unusual, in that some of the notes overlap others forming, in effect, extra voices. As a practical solution, I suggest first playing the thumb part without the tremolo, taking care to give each note its correct value.

The fingering is editorial.

[1] *The unusual fingering is necessary if the bass F is to sustain.*

[2] *I would suggest placing the complete E chord at this point.*

[3] *All three note chords should be played with p, i and m.*

Suggested tempo ♩ = 46.



Giulio Regondi in 1841; portrait by Viennese lithographer Josef Kriehuber.

Variations In Tremolo From Op. 21

Giulio Regondi
(1822-1872)

The musical score is written for a single melodic line in 2/4 time. It consists of eight staves of music. The key signature has one sharp (F#). The score is divided into sections by dashed lines with Roman numerals: 1/2 V, 1/2 IV, IV, 1/2 V, 1/2 IV, IV, and 1/2 II. Fingerings are indicated by numbers 1-4, and accents are marked with 'a' and 'i'. Dynamics include 'p' (piano). The music features rapid tremolos and various fingering techniques.

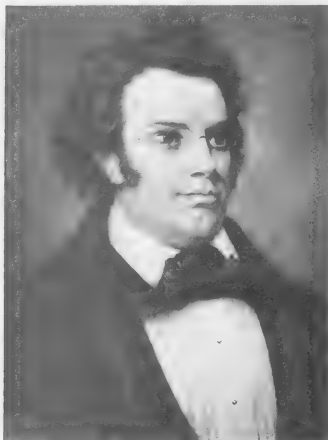


Musical notation for guitar, featuring ten staves of music. The notation includes various guitar-specific symbols such as natural harmonics (indicated by 'r' and circles), fret numbers (e.g., 1, 2, 3, 4, 5, 6, 9), and rhythmic markings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The music is written in a single melodic line on a treble clef staff. The notation is complex, with many beamed sixteenth and thirty-second notes, suggesting a fast, technical piece. The page is numbered 104 at the bottom.

An Die Musik

Op. 88 No. 4

Although *An Die Musik* was not published with a guitar accompaniment as were so many of Schubert's songs, the structure of the piano part is so guitaristic that it is a pleasure to play this great favorite on the instrument with which it was probably originally conceived. (See Introduction p.8).



Franz Schubert

An Die Musik
Op. 88 No. 4

Franz Schubert
(1797-1828)
Words by Fr. von Schober

Voice

Guitar

6th to D

$\frac{1}{2}$ II

Du hol - de Kunst, in wie - viel grau - en
Oft hat ein Seuf - zer, dei - ner Harf' ent -

$\frac{1}{2}$ II

Stun - den, wo mich des Le - bens wil - der
flos - sen, ein sü - sser, hei - li - ger Ac -

Kreis um - strickt, hast du mein
cord von dir, den Him - mel

Herz — zu war — mer Lieb' — ent — zun — den, hast
bess' — rer Zei — ten mir er — schlos — sen, du

mich in ei — ne bess' — re Welt ent — rückt, in ei — ne
hol — de Kunst, ich dan — ke dir da — für, du hol — de

bess' — re Welt — ent — rückt!
Kunst, ich dan — ke dir!

Variations

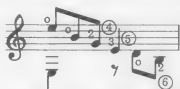
On A Theme Of G. F. Handel

Op. 107

This famous Handel theme with accompanying variations was published in 1720 as the concluding movement of a suite. It became known as the *Harmonious Blacksmith*, though this title first appeared nearly a hundred years after the original publication, and its origin is still unknown.

The variations in this setting do not follow those of Handel and are Giuliani's own composition.

[1] In a number of places Giuliani appears to have written sustained notes which may not have been truly intended. In this case if the E is to sustain an alternative fingering would be:—



[2] See note 1. To sustain the bass A would require over-complex fingering, which I feel was probably not the intention.

[3] It is obviously impossible both to slur the bass A to the C# and to sustain it. I have given priority to the slur.

Giuliani's tempo marking is ♩ = 88.

Mauro Giuliani
(1781-1829)

Andantino

Theme

½ II - - - - -

½ II - - - - -

II

Variation I

Musical score for Variation I, measures 1-16. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written on a single staff. Measures 1-4 are marked *mf*. Measures 5-8 are marked $\frac{1}{2}$ II. Measures 9-12 are marked $\frac{1}{2}$ II. Measures 13-16 are marked $\frac{1}{2}$ II. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks.

Variation II

Musical score for Variation II, measures 1-16. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written on a single staff. Measures 1-4 are marked *p*. Measures 5-8 are marked *mf*. Measures 9-12 are marked *f*. Measures 13-16 are marked *mf*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with fingerings and articulation marks. The score is divided into two systems, each containing four measures.

1st V

p

2nd V

1. 2. 3. 4. 5. 6. 7.

Variation III

mf

IV

II

I

1. 2.

(slargandosi)

a tempo

$\frac{1}{2}$ II

$\frac{1}{2}$ II

$\frac{1}{2}$ II

$\frac{1}{2}$ II

1. 2.

Variation IV

The musical score for Variation IV consists of six staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4.

- Staff 1:** Features a series of eighth and sixteenth notes. Above the staff, there are two measures of rests marked $\frac{1}{2} \Pi$. The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *pp* is written below the first measure.
- Staff 2:** Continues the melodic line. Above the staff, there are two measures of rests marked Π and IV . The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *cresc.* is written below the first measure. The staff ends with a double bar line and a first ending bracket labeled 1., followed by a second ending bracket labeled 2.
- Staff 3:** Continues the melodic line. Above the staff, there are two measures of rests marked $\frac{1}{2} V$. The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *mf* is written below the first measure.
- Staff 4:** Continues the melodic line. Above the staff, there are two measures of rests marked $\frac{1}{2} \Pi$. The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *p* is written below the first measure.
- Staff 5:** Continues the melodic line. Above the staff, there are two measures of rests marked $\frac{1}{2} \Pi$. The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *p* is written below the first measure.
- Staff 6:** Continues the melodic line. Above the staff, there are two measures of rests marked $\frac{1}{2} \Pi$. The first measure is followed by a bracketed group of notes. The second measure is followed by a bracketed group of notes. The dynamic *p* is written below the first measure. The staff ends with a double bar line and a first ending bracket labeled 1., followed by a second ending bracket labeled 2.

Variation V

Minore sostenuto

The first staff of music is in 2/4 time and begins with a treble clef. The melody consists of eighth and quarter notes. The bass line is indicated by numbers below the staff: 10, 7, #4, 10, 3, #4, 7. The piece starts with a piano (p) dynamic marking.

The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a mezzo-forte (*mf*) dynamic. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note C5, an eighth note B4, and a quarter note A4. The next measure contains a quarter note G4, an eighth note F#4, and a quarter note E4. The melody then moves to a lower register with a quarter note D4, an eighth note C4, and a quarter note B3. This is followed by a quarter note A3, an eighth note G3, and a quarter note F#3. The piece then moves to a new key signature of two sharps (F# and C#) and continues with a quarter note E4, an eighth note D#4, and a quarter note C#4. The melody then moves to a higher register with a quarter note D5, an eighth note C#5, and a quarter note B4. The piece concludes with a quarter note A4, an eighth note G4, and a quarter note F#4. The score includes first and second endings, indicated by '1.' and '2.' above the final measures. The first ending leads back to the beginning of the piece, and the second ending leads to the end. The score also includes a crescendo (*cresc.*) marking and a mezzo-forte (*mf*) dynamic marking.

First system of the musical score. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'a tempo' and the dynamic is 'mf'. The music consists of two measures. The first measure contains a quarter rest followed by a quarter note G4, an eighth note F#4, and an eighth note E4. The second measure contains a quarter note D4, an eighth note C4, and an eighth note B3. The system ends with a double bar line.

[illegible]

2. *diminuendo* *in-*

- - *sensibil* - - *men* - - *te*

1 2 3 4

Allegretto

Variation VI

Op. 7

[1] *The extended eighth position bar is tiring until the passage is memorized and played up to tempo.*

- 2 The change of position is suggested in preparation for what follows.
3 An extreme stretch, but possible with practise.
4 For the trill I would suggest a simple B^b-C-B^b (i.e., a reverse mordent) with a similar treatment for those which follow.

Suggested tempo ♩ = 76.

Fernando Sor
(1778-1839)

Largo non tanto

⅞ VIII - - - ⅞ VII - -

p

harm. - - - ⅞

f

p

f

p

pp

p

[illegible]

Variations On La Folia And Minuet

Op. 15

The theme of *La Folia* (*Les Folies d'Espagne*) was a favorite one as the basis for variations from the 17th century onwards, and it was used by Corelli and Handel as well as the guitarists Robert de Visée and Gaspar Sanz.

Sor's version, *Opus 15*, was followed by a minuet in the major key possibly intended to be performed after the final variation and for this reason included here.

The fingering is editorial.

- [1] *The slurred notes sounded simultaneously with plucked chords are unusual but do occur occasionally in the music of this period. Obviously the slur must be performed very clearly so that the second note has sufficient volume.*
- [2] *In the original edition there were no slurs in the fourth variation. At times the decision to add slurs appears to have been left up to the player, and those included in this edition should be considered only suggestions.*
- [3] *This is a problem passage, but if the bass notes are to sustain as written there is no alternative fingering.*
- [4] *The fingering of the triplets is that of the composer.*
- [5] *Slurs omitted in the original publication.*

Suggested tempo ♩ = 80.

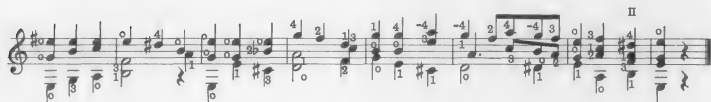
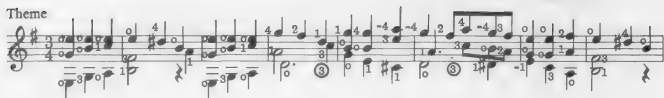


A figure in the Minuet: from an engraving published in 1735 in Kellom Tomlinson's *The Art of Dancing*. Dance notation used in the Feuillet system appears on the floor.

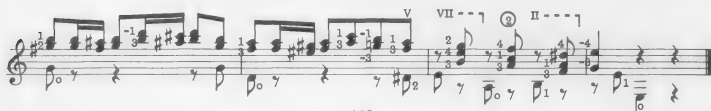
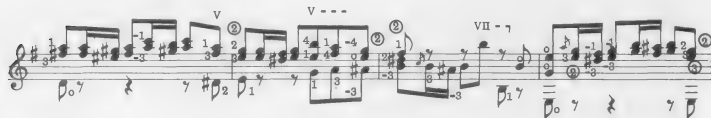
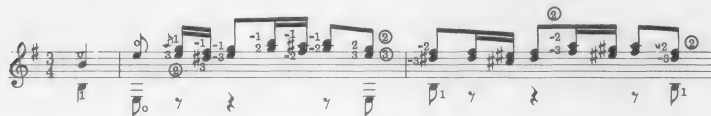
Variations On La Folia And Minuet Op. 15

Fernando Sor

Theme



Variation I



Variation II

Musical score for Variation II, featuring five staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulations (e.g., accents, slurs). The score is marked with Roman numerals II, III, and V, indicating different sections or measures.

Variation III

Musical score for Variation III, featuring five staves of music. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulations (e.g., accents, slurs). The score is marked with Roman numerals II, IV, VII, and X, indicating different sections or measures.

Variation IV

Menuet

Andante

Andante

♩ 3/4

p

dolce

p

dolce

♩ 3/4

Grand Overture

Op. 61

The *Grand Overture* is one of Giuliani's most dramatic and brilliant compositions. A fine recording of the work is that of Julian Bream (RCA LSC-3070).

Although considerable technique is necessary to play the piece up to tempo, it is nevertheless very straightforward and idiomatic to the instrument and presents few unusual difficulties.

- [1] The bass F# quarter-note in the original is impossible, and is here corrected to an eighth-note.
- [2] An alternative to this difficult change is:—



- [3] This passage could be taken on a fourth position bar, but done that way it is harder to eliminate the over-ring of the E chord when the D# is played.

Suggested tempos, Andante sostenuto ♩ = 66, Allegro maestoso ♩ = 104.



Mauro Giuliani; engraving by Jügel based on the portrait by Stubenrauch.

Grand Overture
Op. 61

Mauro Giuliani

Andante sostenuto

$\frac{3}{4} V$

f *p* *f* *p*

cresc; - - - poco - - a - - - poco - - -

f *p*

f *p* *f* *p*

f

$\frac{3}{4} IV$

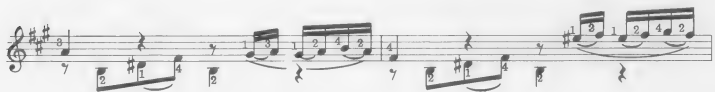
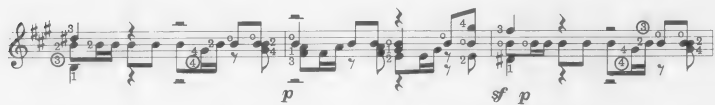
f *p* *mf* *p* *p* e ritardando

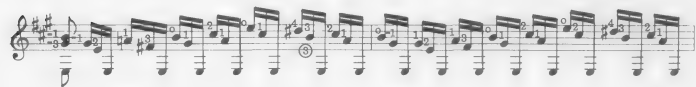
Allegro maestoso

$\frac{3}{4} I$ $\frac{3}{4} II$ $\frac{3}{4} IV$ $\frac{3}{4} II$ $\frac{3}{4} II$ $\frac{3}{4} II$

p *mf* *mf*

mf





cresc. - - - - - *poco* - - - - - *a* - - - - -



- - - - - *poco* - - - - - *f*



ff



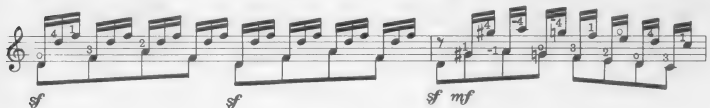
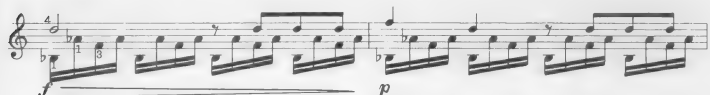
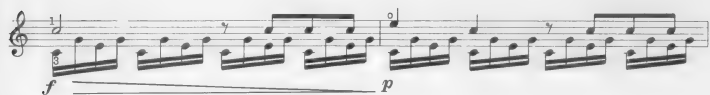
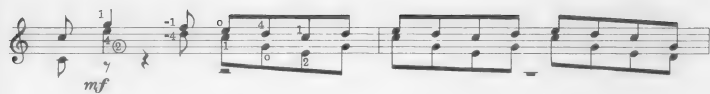
pp

cresc. - - - - - *poco* - - - - -



- *a* - - - - - *poco* - - - - - *f*





Musical notation on eight staves. The key signature is one sharp (F#). The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system across eight staves. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Musical score for "L'Espresso" by Debussy, featuring a piano solo. The score is in G major, 3/4 time, and consists of 16 measures. It includes various musical notations such as treble clef, key signature, time signature, and dynamic markings like "dolce", "pp", "cresc.", "poco", and "sf". The score also includes fingerings and articulations.

Musical score in G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4.

Dynamics and performance markings: *ff*, *pp*, *cresc.*, *sempre*, *mf*.

Roman numerals indicating harmonic structure: $\frac{1}{2} V$, $\frac{1}{2} IV$, $\frac{1}{2} V$, $\frac{1}{2} IX$.

②

p *ppp* *pp*

cresc. *poco*

a $\frac{1}{2}$ IX *poco*

f $\frac{1}{2}$ IX $\frac{1}{2}$ IX

mf *f* *mf* *f*

pp II

$\frac{1}{2}$ II - - - - -

 $\frac{1}{2}$ II - - - - -

 $\frac{1}{2}$ II - - - - -

Grand Solo

Op. 14

This major work of Fernando Sor has suffered from a series of irresponsibly edited "revisions" in which chords have been radically changed or simplified, passages omitted, and other alterations made to suit the whim of the "reviser". In these circumstances it is hoped that the inclusion of this piece in its original form will help those who wish to play what the composer wrote rather than what some editor "feels" that he should have written.

The suggested fingerings are editorial.

[1]



[2] *Original:—*



- [3] *In view of the staccato marking on the D, the sign here is presumably one of phrasing and not a slur.*
- [4] *Players may wish to finger this passage another way to avoid the extreme stretch. However the slurring implies that it was done in this position, and overall it seems the most satisfactory.*
- [5] *In spite of the extra note in the chord (low F#) it may be assumed that the intention here is the same arpeggio that is spelled out eight bars ahead where the passage is repeated.*
- [6] *A double slur: 3rd and 4th fingers both pull off to sound the A# and F#.*
- [7] *The 1st finger should be in bar position but with the tip raised so that the open D may sound.*

Suggested tempos, Introduction ♩ = 72, Allegro ♩ = 104.

Op. 14

Introduction

Fernando Sor

6th to D

Andante

6th to D

Andante

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Allegro

p $\frac{1}{2}$ II

f

$\frac{1}{2}$ II

$\frac{1}{2}$ VII -

$\frac{1}{2}$ VII -

$\frac{1}{2}$ VII -

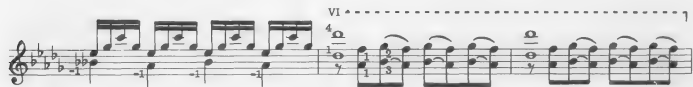
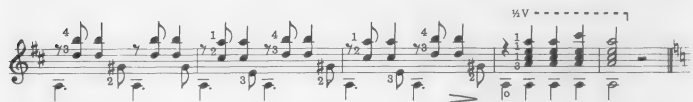
$\frac{1}{2}$ VII -

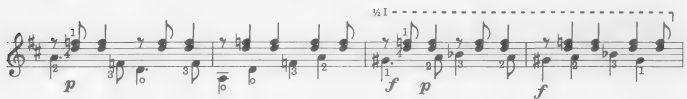
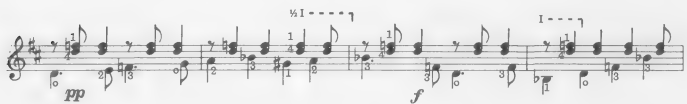
$\frac{1}{2}$ V -

$\frac{1}{2}$ VII - $\frac{1}{2}$ V $\frac{1}{2}$ VII $\frac{1}{2}$ V
 $\frac{1}{2}$ V $\frac{1}{2}$ VII $\frac{1}{2}$ X
 IX
 9^e touche
 $\frac{1}{2}$ V $\frac{1}{2}$ IV $\frac{1}{2}$ V $\frac{1}{2}$ VII
 $\frac{1}{2}$ X $\frac{1}{2}$ VI $\frac{1}{2}$ V
 ⑤
 ③
 ③
 ③

Musical notation for a piano piece, featuring various chords, scales, and fingerings. The notation includes markings such as $\frac{1}{2}$ VII, $\frac{1}{2}$ V, $\frac{1}{2}$ X, IX, and 9^e touche. The piece is written in G major (one sharp).

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$\frac{1}{2} V$

smorz. poco a poco

$\frac{1}{2} II$

$\frac{1}{2} VII$

This page contains eight staves of musical notation, likely for guitar, in the key of G major (one sharp). The notation includes various chords, scales, and technical markings.

- Staff 1:** Features a sequence of chords and a melodic line. Chords are marked with $\frac{1}{2}$ VII. Fingering numbers 1, 2, 3, 4 are present.
- Staff 2:** Continues the sequence with chords and a melodic line. Chords are marked with $\frac{1}{2}$ VII and $\frac{1}{2}$ III. Fingering numbers 1, 2, 3, 4, 6 are present.
- Staff 3:** Continues the sequence with chords and a melodic line. Chords are marked with $\frac{1}{2}$ V and $\frac{1}{2}$ VII. Fingering numbers 1, 2, 3, 4 are present.
- Staff 4:** Continues the sequence with chords and a melodic line. Chords are marked with $\frac{1}{2}$ V and $\frac{1}{2}$ VII. Fingering numbers 1, 2, 3, 4 are present. A dynamic marking *p* is present.
- Staff 5:** Continues the sequence with chords and a melodic line. Fingering numbers 1, 2, 3, 4 are present.
- Staff 6:** Continues the sequence with chords and a melodic line. Fingering numbers 1, 2, 3, 4 are present.
- Staff 7:** Continues the sequence with chords and a melodic line. Fingering numbers 1, 2, 3, 4 are present.
- Staff 8:** Continues the sequence with chords and a melodic line. Fingering numbers 1, 2, 3, 4 are present.

5 *arpeggio*

V

II

$\frac{1}{2}$ II

$\frac{1}{2}$ II

$\frac{1}{2}$ VII

6

143

The Swan

Op. 20, No. 6

1. The Swan

2. The Swan

3. The Swan

4. The Swan

5. The Swan

6. The Swan

7. The Swan

8. The Swan

9. The Swan

10. The Swan